

MODERN - BETWEEN ECLECTICISM AND CONSTRUCTIVISM IN RUSSIAN PROVINCE

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Abstract: The article describes the specifics of the Art Nouveau style in the city of Kazan, the major city of the Russian Empire at the turn of XIX-XX. In Russia, the Art Nouveau style is called Modern. At the beginning of the twentieth century, private and profitable, banks, theaters, railway stations and hotels of Kazan were built mostly in eclectic style, which was replaced by Modern. The stylistic feature of eclecticism in the architecture of Kazan is the strong influence of the provincial empire classic traditions, which are combined with the oriental motifs of Muslim art. The article presents the comparative analysis of Modern in Moscow and St. Petersburg and reveals the influence of the Moscow version. The architecture of Kazan was influenced most of all by the work of the Moscow architect N. Lazarev. A.K. Echkin's hotel built by him in 1902-1903 on Arbat Street in Moscow became the model for many provincial architects and in particular for Konstantin Oleshkevich - the city architect of Kazan at the beginning of the century. Oleshkevich, using the common solutions by Lazarev in his buildings, created his own, recognizable manner. Oleshkevich also interprets the stylistic decisions of European architects, in particular Joseph Olbricht. The stylistic analysis allowed to attribute one of anonymous Kazan buildings in Modern style - the building of "Amur" Hotel, which belonged to the Tatar merchant Abdul Karim Yunusov before the Revolution of 1917. One of the founders of Tatar poetry, Gabdulla Tukay, lived in this house.

Keywords: Art Nouveau, Modern, Rational Modern, Eclecticism, Constructivism, Kazan.

Introduction. Kazan is the city on the Volga River - the place in Russia where the culture of the West and the East meets. At the turn of the XIX-XX centuries about 130 thousand people lived here, the philistine class prevailed. The provincial city occupied the area of about 15.7 square kilometers. There were 237 streets, 17 squares and nine public gardens in Kazan [1]. In 1804 they opened Kazan Imperial University, later the city had a regular layout. It was divided into two parts ethnically and confessionally - one was occupied by the Russian Orthodox population, the other one - by the Tatar Muslim. By the beginning of the twentieth century, Kazan had plumbing, gas lighting, a city tram mounted on a horse and a telephone network. The use of chromolithographic technologies increased the number of art magazines and product catalogs [2]. You can find the samples of Russian baroque, classicism in Kazan [3], the houses in the style of eclecticism and modern were preserved. And in other Volga cities, Modern has become the last pre-revolutionary architectural style. If at the early stage of its development, the modern style manifested itself in decorative and applied art and interior, then it spreads its influence on architecture confidently during evolution. The first buildings in this style were mansions, and then such large-scale public buildings as apartment buildings, hotels, post offices, banks, theaters, train stations, etc. But most of them should be attributed to eclecticism with the elements of modern style. The buildings of modern demonstrate the desire for an organic solution of the building volume, instead of a stencil reproduction of various style architectural elements, as was the case in eclecticism [4]. If the facade in the style of eclecticism often suffers from fractional verbosity - this is actually the catalog of styles, then the facade in the modern style, based on the principles of contrast, tends to the plastic integrity of a building.

The imaginative world of modern strikes by its singularity and associations. It is related with the world of mysticism, and with the ancient history of the place where it appeared [5]. Among all architectural and artistic styles, it was the modern that was destined to achieve the most complete unity of the architectural solution, the interior space, and the household items that fill it. No style has managed to achieve such a harmony between the layout, stucco, furniture, lighting equipment, wall paintings, weaving objects, wallpaper, forged products, etc. [6]. These interiors set the tone for human behavior, his tastes and attitudes. However, it was difficult to adhere to style norm completely because of its desire for a total transformation of the environment in the spirit of aesthetics - from a corsage pin to a lifestyle [7]. At that time, there was a joke that the architect committed suicide when he knew that the hostess had changed the design of her slippers. It can be said that not only in Kazan and other provincial cities of Russia, but also in the capital Moscow and St. Petersburg there are not so many examples of "pure" modernity without the admixture of eclecticism on the principle of "attraction" to the modern aesthetics without the exact following of all its "obligations". Therefore, in each specific order, Modern became a material "whim" and refracted with a large variety of creative solutions.

Having captured confidently the priorities in the aesthetics of all European countries, in the last decade of the last century, modern has come to the art of Russia. The total aesthetic influence of the modern principles manifested even in the music of its time - these are "the iconographic themes of youth, spring, awakening, rush and vortex movement" and "fabric decor, ornamental character, the emancipation of the melodic line, relief and whimsical melodic and rhythmic pattern, a special relief and background ratio, the cult of details, the multi-style in the system of one work, stylization, the features of chronos, etc." [8]. The works of Russian writers Leonid Andreev, Mikhail Artsybashev, Maximilian Voloshin, Igor Severyanin, Zinaida Hippis and Valery Bryusov are filled with mystical moods, aestheticism and decadence.

METHODS

Following Petersburg and Moscow, the Russian province gladly accepted the irrational sensuality of this trend during the early years of the 20th century. The comparative stylistic analysis showed that two centers of the country artistic life gave rise to two trends in the development of this style - Petersburg and Moscow modern. Petersburg, the "northern" modern style was based on Jugendstil with its characteristic massiveness and orientation to the Middle Ages. Moscow Modern is more plastic and in tune with the Austrian secession and the Belgian Art Nouveau. The work of Joseph Maria Olbrich (1867-1908) and the Belgian Victor Horta (1861-1947) is closer to Moscow architects. The difference between these domestic interpretations of modern can be felt if we compare the architecture of two stations - Vitebsk station in St. Petersburg (the architect S. Brzhozovsky, 1904) and Yaroslavsky station in Moscow (the architect F. Shekhtel, 1902-1904). Both the architectural details and the decor of the Vitebsk station are based more on the graphic expressiveness of the lines, whereas the plasticity of flowing forms dominates in the Yaroslavl station, complemented by color details.

We will conduct the stylistic analysis of several works by Moscow architect Nikita Lazarev (1866, Moscow, Russia - 1932, Moscow, Russia). In our opinion, his works became the creative reference point for provincial architects. In 1902 - 1903 he was one of the first in Moscow who build the hotel in a new style. It belonged to A.K. Echkin and was located at - Arbat str., 23. Its façade, as well as its interiors, were designed in a new modern style [9]. This building was highly evaluated by contemporaries and this can be judged by the statement of the famous art theorist and painter Igor Grabar: "Lazarev brought Arbat and Prechistenka into a new century" [10].



Architect Nikita Lazarev. A.K. Echkin Hotel. Moscow, 1902 – 1903.

In the appearance of this hotel facade you can see the elements that will become characteristic of Russian provincial apartment buildings and hotels. This is the central symmetry, the separation of the building into three, slightly protruding risalits. The entrance to the courtyard passes through the arch, included in the total volume of the building. Later, starting from this hotel, the architects will place an entrance arch in the most convenient location, both in the center of the building and in the side risalits. Besides, Lazarev widely uses here several decorative elements that will be applied as necessary to meet customer needs. These are the window surrounds which make window rectangular or with a small rounded vault. It uses similar, but not identical door openings. The lattices of balconies and stucco on the facade will be similar often, but not identical on both sides of symmetry. All these discrepancies do not violate the rhythmic unity of the composition.

The project of A.K. Echkin's hotel was successful, because in 1904 - 1906 Lazarev received the orders to build in this style. The most productive period of N. Lazarev's work takes place in 1908-1914, i.e. during the period of an active development with profitable houses not only in Moscow, but also in other cities, in particular - Kazan.

RESULTS AND DISCUSSION

In the province, modern replaced eclecticism with some delay in the early twentieth century, when the city architect in Kazan was Konstantin Savvinovich Oleshkevich (1873 - 1937). He became the conductor of this style here. As in other cities, the customers of modern were rich merchants here. They had sufficient means, ambitions and desire to arrange life in the European manner. Often the customers determined the style of the future construction. It is no coincidence that in the merchant part of the city one can find a significant proportion of modern buildings.

In Kazan, art-nouveau-style buildings produce a more modest impression within a large scale as compared with the capital samples. However, they gave their charm to the city. Let's consider the sample of Russian provincial modern using the example of the Hotel Amur, located in Kazan, Moscovskaya street, 70. The architect's name is unknown. After the last restructuring at the beginning of the 20th century, this three-story building of the "Amur" Hotel turned into an architectural dominant of the former Sennaya Square. The height of private buildings rarely exceeded two floors in the middle of the XIXth century. This was regulated by law, there was the provision according to which building projects with more than seven windows along the facade should have special features and be approved in St. Petersburg.

The facade has acquired a modern look in 1912, and it was designed in the Art Nouveau style when the third floor was added. The choice of facade style was probably determined by the owner of the building, Abdul Karim

Yunusov, who foresaw the interest of the guests to the unusual building. The history of the hotel "Amur", its guests, is closely connected with the Tatar literature and the theater. So from December 1912 to February 1913, one of the founders of Tatar poetry, Gabdulla Tukay, lived here.



Architect. K. Oleshkevich (?). The hotel «Amur», 1912. Kazan. Now the street. Moscow 70.

By the beginning of the 20th century, the future hotel was a structure combining several functions: retail shops and stores, warehouses and rooms for rent. The total area of the building made 356 square sazhen (about 1500 sq. meters) [11]. The plan had the appearance of a closed square with an elongated courtyard, the entrance to which was through the central arch of the front part. Such a building is typical for the trading houses of the Russian province of the XVIIIth - XIXth century. Their characteristic feature is the ascetic, but an effective organization of all details, in particular, the builders,

saving the internal space of the buildings, took the stairs to the outdoor cold terraces around the courtyard. Passing along this staircase, a visitor found himself in the warm, long corridors leading to the rooms, in which the windows looked out to the courtyard.



Architect Konstantin Oleshkevich. Oleshkevich's mansion. Kazan, 1906.

Many elements in the image of this hotel allow to associate it with the name of Konstantin Olyshkevich. Oleshkevich's buildings are distinguished by their characteristic techniques and elements. The facades of buildings have a three-part composition with small rizalits-protrusions in N. Lazarev's style. He loves the combination of brick and white stone, or protruding plastered bleached details, which are complemented by small reliefs of ornamental motifs. As a rule, its buildings have a different format of windows, among which narrow and elongated ones are present necessarily. The same proportions are characteristic of his own mansion windows.

Despite the fact that the Kazan building is smaller than the Lazarev's hotel, the decision of its appearance is largely based on the capital prototype. There are also variations of central symmetry here, like in Lazarev building, and the round windows of risalits on the second floor on both sides of the central part. Three attics, crowning the facade, which could be turned into the attics for artist workshops, as it was done in A.K. Echkin's House, relate it to a Moscow hotel.

There is one more stylistic feature that allows to draw a parallel between the "Amur" Hotel and the buildings by Nikita Lazarev - this is the freedom of proportions. Both architects abandon the golden section in the drawing of windows. Lazarev's windows are pointedly narrow and stretched vertically. The same trend is met in the Kazan hotel. It must be said that the architect of "Amur" appears as a competent master who is aware of modern architecture innovations. Here we meet trapezoidal completions of the third floor windows, which can be regarded as the innovation of St. Petersburg at the beginning of the century. In Kazan, these windows were perceived as an Oriental Muslim motive [12]. Lazarev's stretched windows are also characteristic of Oleshkevich. Such windows can be seen in other, attributed buildings, such as, for example, in a hospital built for the city by the merchant Yakov Shamov (1833-1908), as well as in the architect's own house and in I.N. Kiselyov's profitable house.

Oleshkevich is also characterized by such an element of modern buildings as "Olbrich's entrance". First introduced by Josef Maria Olbrich in Darmstadt in "Glückert haus" (1901) [13]. In a modified form, we meet it on the first floor and in the design of the Hotel "Amur" entrance. Here the "Olbrich's entrance" is interpreted in three versions.

In two cases, it is a decorative design of the entrance doors leading, on the one hand, to the stairwell, and inside the store, on the other. In the third version, this decorative element of modernity appears as a graphic solution of a window opening shape on the third floor. There are some more elements that allow to unite the considered buildings of Kazan stylistically. It can be said that the compositions of window openings of the third floor of the central projection of the Hotel "Amur" and the same openings on the first floor in the house of Oleshkevich are drawn "with one hand". The attics in Oleshkevich's buildings are remarkable. They are usually decorated with spheres, decorative pyramids, as well as with specific cannelures. Olyshkevich's buildings are characterized by the output of the rounded ends of the interfloor overlappings to the facade in the form of a wavy decorative cornice, consonant with the rhythms of modernity. Such blocks of overlap are found in many buildings of Kazan at the beginning of the 20th century, but their ends are hidden in the wall thickness everywhere. Only in Oleshkevich's buildings they are turned into aesthetically meaningful architectural detail. Oleshkevich's public buildings are characterized by such elements of Russian modern as the composition with three risalits and attic tops, elongated windows, often connected by cornices (for 2 or 3 windows). All considered buildings are characterized by a bright decorative effect, which is determined by color combinations. They tend to combine red-brown bricks with whitened plaster details. Such a color scheme can be considered one of the stylistic features of Oleshkevich buildings. Based on the characteristic features of the buildings, definitely belonging to Konstantin Oleshkevich, it can be assumed that this remarkable Kazan architect took part in "Amur" Hotel design.

CONCLUSIONS. The final phase of the style was "rational modern". The examples of this modern are the structures of the Moscow architects Fedor Shehtel (the apartment house of the Stroganov School, 1904-1906, the printing house by P. Ryabushinsky "Morning of Russia", 1907-1908, the trading house of the Moscow merchant society, 1909-1911 in Moscow and the trade wing by O. Kameneva in Nizhny Novgorod, 1912) and to a greater degree in the work of his assistant and colleague Alexander Kuznetsov (the workshops of the Stroganov School in Moscow, 1913-1915). In these buildings the decor is minimized or completely absent. The building structure is quite clear. The workshops of the Stroganov School are one of the first buildings to be constructed without the use of beams, with a free layout and a flat roof to be used for the open-air. Ribbon windows appear due to the fact that the use of metal structures in the construction allows you to make a non-bearing facade. These are the characteristic features of constructivism, manifested in the architecture of modernity. However, unlike constructivism, a man-individualist is always the most important in modern, atypical and not standardized. Modern does not approve of a new reality, but, on the contrary, is like the opposite of reality existing outside the window. He creates the world within himself, thereby preserving his space and his philosophy. In Kazan, the rational modernist style can be felt in the building of the merchant M. Sapozhnikov's trading house, built in 1910-1911 by the architect V. Trofimov. The tendencies of the capital were coming late to the provinces. The spread of rational modern was prevented by the First World War and the subsequent events in Russia. Currently, the part of the buildings in modern style is being restored and the issue of their further socialization is being resolved [14].

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